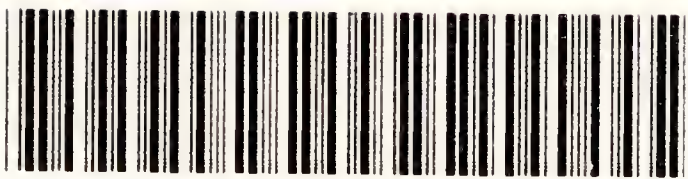


STUDIES IN
HANDWRITING

BY
GRAPHYSIQUE

Part I

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SOME EFFECTS ON HANDWRITING OF EMPLOYMENT,
ENVIRONMENT AND HEREDITY



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SOME EFFECTS ON HAND-
WRITING OF EMPLOYMENT,
ENVIRONMENT AND
HEREDITY

WITH AN INTRODUCTION TO THE STUDY
OF HANDWRITING AS SHOWING THE
EFFECTS OF ACCIDENTS AND DISEASES,
ALSO STATE OF HEALTH

BY "GRAPHYSIQUE"

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FOREWORD

THE following reproductions of handwritings are specially selected from a large collection, the result of years of observation and research, and are considered to afford obvious demonstration of the points indicated. All have been verified as being the writings of persons occupied as marked in the descriptions given beside each individual specimen, so that they are perfectly reliable for the purpose of the student. Where possible, specimens have been selected of which the words themselves give a hint of the occupation of the writers, but it cannot be too strongly insisted upon that, in this study, attention must be concentrated upon the *form* of the writing only, without any regard to the sense of the matter. Many of the specimens are made up of words or sentences or single figures from a series of letters, and in any case judgment can only be made from the form.

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INTRODUCTION

AS there are many publications on the delineation of character from handwriting, some of which give fairly reliable rules for the guidance of the student, any further work may appear unnecessary.

This little treatise, however, is intended to draw attention to the physical side of the human being, which aspect seems to have been very little explored.

Taking for granted that the student has read some standing work upon the subject, I am first submitting certain specimens of writing which obviously show marked deviations from normal standards, such deviations evidently being the result of the influence of Environment, Occupation, or Heredity.

Later, a few specimens in which appear signs which may reasonably be connected with bodily defects or ailments, suffered at the time of writing.

If in this publication it is possible to establish a few facts and indicate a reliable method by which such a study may be followed to advantage, the writer will feel amply repaid.

GRAPHYSIQUE.

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Stewart Otis

I am extremely

I am very case on me

He always changes me & says

I have arranged number to number

into understand & closer

believed the closer last night

& & many thanks

kind regards

Stewart

NO. I

No. I is the writing of a dealer in antiques, and is full of quaint forms, some of which, when viewed from the side, seem almost to represent the movement of wood-carving. The variations in the capital O's in the name Oliver are particularly interesting in form. The & is a distinct bit of carving. The writer specialised in leather bottles.

rather not go
I do hope you will find
Do you happen
Had it been possible
I would gladly have relieved
you of the wagon money
you your consent last Monday
until because of the concert
home for again not attempt

NO. 2

This is the writing of one who has devoted some time to the performance of conjuring tricks, and it will be seen that nearly all the o's and sometimes the a's are balanced or upheld in a strange manner, as eggs or balls might be during some sleight-of-hand movement. Look at the unusual position of the a's in rather, happen, gladly, also the o's in go, you, wagon, money, and generally throughout the words given in the specimen.

In places, the ball appears sliding downward to a pocket, in others just balanced to a point.

In the third line, on the capital D a most unusual attachment is made.

Dr 20th Oct

Carl Dr Dr

NO. 3

This specimen exhibits a few letters taken from a scrap of writing of one who exercises regularly with dumb-bells and seems to show the arm swing and general attitudes assumed in such exercises.

The capital B's with the arm lines hanging from the shoulders and clubbed at the ends are particularly noticeable, and the whole swing round the head and body is exhibited in the small h's in the date and the word "Edith," as also the capital O.

Very similar movement would be given for Indian clubs.

of them. -- nothing We are all very flourishing

You must miss music very much. -- I suppose
get some if you travel about. beloved

a sister who played golf. much worried

Yours very affectionately We're going there

my special property such a companion.
craze. We're going to be
for you

said how you were. -- I mixed samples

Every good wish for after, -- which wife,
has died.

shall I from. the above

We're too far after

NO. 4

This specimen is from the writing of a lover of dogs, and is "paddy" writing, moving softly along the ground line.

Generally the g's and f's are bent backward and softly padded at the endings just like the leg and foot of a dog in motion, while the small d's are thrown into the air as tails.

Look at this example closely, as it is a very clear one for these particular characteristics, and note the double ff's in the word "affectionately," and in "off and on."

Sept 21. 14

W

Many thanks
for yours. I'll
send you a
couple in Thurs
day of the
Stables when
I got a horse & a
badger at
the morning
yours

they become a
 nuisance you
 can send them
 back.

a change will
 do them good
 but I think
 when well
 you'll get them
 you'll keep
 them

NO. 5

No. 5 is the writing of a hunting man, and it must be remembered while examining this production that the writer has a somewhat different view of his dogs (foxhounds) from that of the writer of No. 4, as he is mounted and following, and will in consequence chiefly see tails.

Now it will be seen that the writer throws up a tail into the air whenever he has an opportunity, and that the writing has a good running movement throughout.

Wednesday.

Dear

My father told me
about the dog, that he was rather
I am therefore sending
some powder to correct this, & also
the twitching which he has. I think he
will be all right, but if you are
not satisfied with the progress, please
let me know.

Yours truly

NO. 6

No. 6 is the writing of a veterinary surgeon, who gives particular attention to dogs, and as in No. 4, it will be noticed that the writing generally has a very "paddy" effect, and there is an inclination to place small pads at the endings. Note in particular W and d in "Wednesday," the s in "some," and f in "satisfied," and the k in "know." Also note the inclination to throw tails in the air and particularly the "r's" in "rather" and "right," and the y's in "you" and "yours."

very much repeat
that a judgment
may be made on
July 13th with
present letter having
the pleasure of
replying

NO. 7


No. 7 illustrates dancing, and in my estimation is an almost perfect example for this purpose.

The writer is declining an invitation to a dance, and this, one might venture to say, is not at all surprising, for such a dancer would surely be in great demand.

It will be observed at a glance that nearly every letter or part of a letter is poised, and gives the idea of pirouetting across the page, and even the long tails below the lines suggest looped or hanging draperies.

This writing is of a period when short skirts were not the vogue.

Wm. H. Montgomery



 Now I hope you will hear
 what I have to say.

you are putting on a Indian
style at the
I am a hindoo girl, my
last engagement was at the
D

I dance with snakes, I have
found that I always keep with
one, they are ten a number but
long, the last dance was
in I look like part of a snake
snake charmer,

Will you will kindly
grant me an interview

Yours
J. J. Davis

W. J. Davis

NO. 8

No. 8 is a very remarkable specimen, showing in a high degree the influence of specialised occupations upon the writing.

The writer is both dancer and snake-charmer, and it will at once be seen that the letters all touch lightly on the ground line, except in the majority of the capital letters, which take snake-like forms.

Each of the personal capital I's is in the form of a snake just raising its head from the ground or striking.

Some of the tails of the long letters—as y—exactly represent a hanging serpent, while some of the f's and p's leave the end looped, but sharpened to a point, so that they almost represent the leg or legs of a ballet dancer. Note particularly the two letters p in the address, and when looking at them, cover the upper portion of these letters.

It is not often, I believe, that *two* occupations are both so distinctly traceable in one handwriting.

My I was glad to get your letter
congratulate you perhaps
for except you dance here
I affect

NO. 9

The writing of an angler. Look first at the capital letters Y, which show the rod and cast, after which, in the small y, f, and p, we see the same forms. Many of the long-tailed letters are barbed, the crossing of the t also, while the final contraction for the word "yours" might represent the fish being played.

There are many other fine points in the original writing which, however, could not be reproduced.

Thank you
for what. Yes I will
come tomorrow
by the train
seeing him when
to & thank you
the & 50c water
thanks until
he has heard from
the 50c water man
I am sure, yes

NO. 10

No. 10 is a specimen of writing from the pen of a very active man whose time is much occupied in the management of a landed estate with much grazing land, and, having a large area to supervise, spends a considerable portion of his time riding round the estate.

One might have expected to find the chief characteristic to be a portrayal of animal shapes or movements, but it would seem that fences and hedges, being of so great importance, have impressed their forms upon the writing, and added to this impression is the forward and undulating movement the eye receives when riding past fixed uprights.

The whole of this writing gives the impression of fences moving forward.

32

8th July

we have prepared the Right Lens
as requested, & shall therefore be obliged if
you would kindly forward the frame
to which you desire this lens to be fitted.

We beg to remain

Graciously yours

Midland way

S

S

S

NO. II

I need hardly tell you that this is the writing of a practical optician, as a glance shows lenses in all the upper curves of the long letters. The capital R exhibits an extra large lens, while the altered figure 2 at the top of this letter is a complete little lorgnette when viewed from the side. The small e's and the little additions to the heads of the capitals at the end would serve very well for adjusting springs.

Further, it will be noted that the dots are placed well in front of the lenses as though for sighting them, and that this occurs even in the word "shall," where a dot is quite superfluous.

by h

is every morning

then

every then morning

Bathurst

at night

for a week

etc. Go away

Ia a behind a window

eli journey

*be used for reading
at a time
out of*

without the

18? (inclusion)

of a stop in

NO. 12

The writing of an oculist might be expected to exhibit eyes, but examination of this writing shows likenesses of instruments used, in the form of hooks, which, it will be seen, are always carefully curved or rounded so as to remove sharp or cutting angles.

There are a few V-like forms, which probably represent the principal working part of special clips used to hold the eyelids. The initial p for "pad" is carefully padded at the top. The tops of the tall letters generally look forward, and the b on the word behind has a slight dot on the head line. It is also to be noted that the dots to the i's are generally well forward, while there is an inclination to slightly raise the height of the i's, as if to give them a chance to take a sight. See in the words "in," "reading," etc.

To the Sun

Oh : joyous Sun whose golden light
 Doth tip the peaceful homesteads
 Of the poor nestling amongst—
 The hue is mazy blue of deep
 Unfashionable hue
 The raged starling that doth
 Chatter his joyous note
 On high topped chimney
 Welcomes thy sweet warmth.

NO. 13

This, being the writing of a most versatile person, requires somewhat greater care in examination, and I would ask for the student's special attention to it. In addition to being a poet and artist, the writer of these specimens is also musical—a composer and linguist. We might therefore anticipate that the writing would be a more highly sensitive medium in thought and form than the writing of many others, while at the same time this very versatility might take away or modify such palpable manifestations as are found in writings of those more particularly concentrating or specialising on one subject. And this is just what we find.

The passing thought modifies the forms used for its expression as occasion seems to the writer's sensitiveness to be appropriate.

The first poem is reproduced in full, as it is typical. Now, looking at the title "To the sun," it is at once evident by the aspiring and ray-like top to the T, and again the round o with a further ray attached, and extending to the hill-like "the," that the artist is at work. The word "sun" in the first line of the poem has an altogether different initial letter, and we see the reason for this, for it has to portray a "joyous" sun, and so the s is extended to flood the upper air with light.

The labourer, born to see this
 At thy Early rising
 Plods onward — & continues
 His little day of honest work.
 And when the twilight of
 His life approaches —
 Doth still remember Thee.

To a wild Rose

'Twas on a summer's eve when

To a Curlew . . .

Night—

Wending my quiet way into the night
 Methought I heard the sudden whisperings
 Of a bird in sleep

The second and third lines naturally express, by shortening the height of the letters, the idea of peaceful homesteads nestling, and the writing continues somewhat depressed until the lines commencing "Chatter his joyous note," when the mood and, consequently, character of the writing undergoes a complete change.

So sensitive is the writer that even in such small things as final strokes, he must picture his mood, and this is seen by comparing the differences in the final e's at the ends of the lines. In the word "note" there is a thin aspiring hair stroke

to signify the song of the bird in its lightness. The final e of "thee" has the eye line shaded from the rising sun—just such a natural position as one takes on such an occasion, while the last e in "Thee," when the end of life approaches, seems naturally to lie down upon the base-line.

"To a wild Rose"—note the unusual T used here—almost bush-like in form; also note that when the word "wild" comes to be written, it springs from the ground as though trying to throw over a hedge or fence.

"To a curlew"—see the special form of C the artist has selected to represent the soft wings of the bird.

"Night"—I reproduce the title and first line or two to show the heavier writing introduced by instinct in sympathy with the subject treated.

Compare the weight of stroke and close setting of letters and words, with "To the Sun," which is open, with plenty of light and space.

Although the reproductions are very well done, I must remark that there is always some of the finer detail lost in the process.

To a wild Rose

Dear Miss
I have just heard
from Miss H
of your visit to the
our old place, and
am so very glad
just off to you

Therefore cannot I am
 In pleasure of
 your letter to me on
 Saturday I am in
 place to go to the
 town to the
 in this big town road.
 Yours sincerely

NO. 14

No. 14 is particularly interesting as more especially demonstrating the effect of heredity upon the writing. It is from the hand of a lady who belongs to a family in which an office of great dignity is hereditary. This office being connected with state ceremonial, the preoccupation of the mind of the writer with processions and the ordered movements of royal personages is well seen. Women are the recognised guardians of tradition.

It is seen at a glance that the tops of the letters generally take the forms of banners flying in the air. The writing is full of ribbon-like forms, as though blown on the wind, and the whole assembly of the writing gives the idea of a procession of banners flying and streamers waving. If one were to make a rough outline for a sketch of such a procession, it would take very much the form of this writing.

Yours truly
at my ch
Sunday Heat E
L

NO. 15

Among other things, the writer is a clever breeder of pigs, and the specimen shows quite a good crop of curly tails.

Feb 0 0 0

Dear Sir.

Have sent you
Thursday. 5 of my Best
Barned Rock Bullets Hoping
they will reach you alright.

Will you Deposit or Forward 600.
To me. at your earliest

Dear Sir Your

Yours faithfully
J. G.

NO. 16

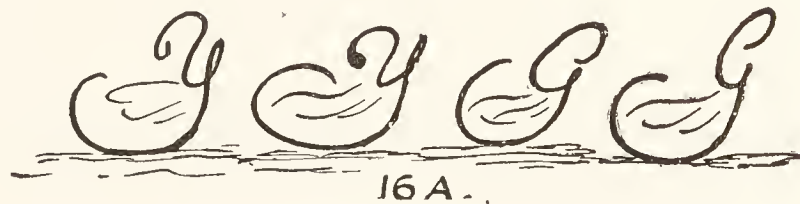
No. 16 is writing taken from the letters of a successful poultry breeder. The forms of the o's and the rounded loops at the tops of the letters h, f, l, etc., are generally egg-shaped, while the small open letters as u and w are cup-like.

The curves thrown into the air and the tails of y's and g's are like tail feather curves, and below the ground line will be found the curved strokes of the capital D's hooked, as though imitating the scratching movement of a fowl's foot.

The feather-like attachments to the tops of the capital H down-strokes are most unusual.

The capital Y and some of the small y's exhibit strange forms in the heads, which somewhat resemble wattles, while the capital Y's and G's are fairly good outlines for brooding hens.

I have added below a body line to these capitals, to make the forms clearer.



16 A.

I am very sorry
 he has been of
 necessity kept for work

& I can
 have him met
 here; if you tell me
 the train by which
 he will leave London.
 If you bring him,
 I will take
 my carriage

NO. 17

No. 17 is the writing of an all-round sportsman, particularly addicted to bathing, swimming, and a lover of cold water. This is shown most distinctly in the wave-like lines introduced where it is possible to employ them. Notice the m's and n's and sometimes entire words, as "from" in the first paragraph and a complete small wave for the final word "in," also the personal I seems to take the line of a dive and quick recovery to the surface.

I have just finished
a couple of pictures
intended for Linton
Home

Ought they to be
framed If so I
could have that done
The mounting shows
them off & doubles
their value but people
sometimes prefer to
choose their frames

NOS. 18 AND 19

Nos. 18 and 19, although exhibiting many other characteristics, are here introduced as showing the wave lines so often found in the writings of sailors.

Both of these are naval officers, and the writings are good examples of the wave line which can be traced by following the ebb and flow along the base line of the small letters, when it will be seen that although some lines of writing give a resultant tracing of only one rise and fall, as of a long swell, other lines give two or even three complete waves.

It will also be seen that the longer letters—those with tops projecting above the smaller letters—have a tendency to lean forward at the head line—as though peering or looking out.

No. 18 had retired from the Navy, while No. 19 was still on active service. This wave line is present in the writings of nearly all sailors, more marked in deep-sea than in channel navigators.

Ever very much for
writing to some of your
friends here - I shall
have given them cabins as
I shall be
sailing up there for the day
must be anxiously waiting
for news of paying off -
were calling here before
your departure from the

The Proverbes
That date &

H. T. W.

NO. 20

These are certain tree-like forms taken from the letter of one who is fond of all trees, and particularly so of firs and cedars.

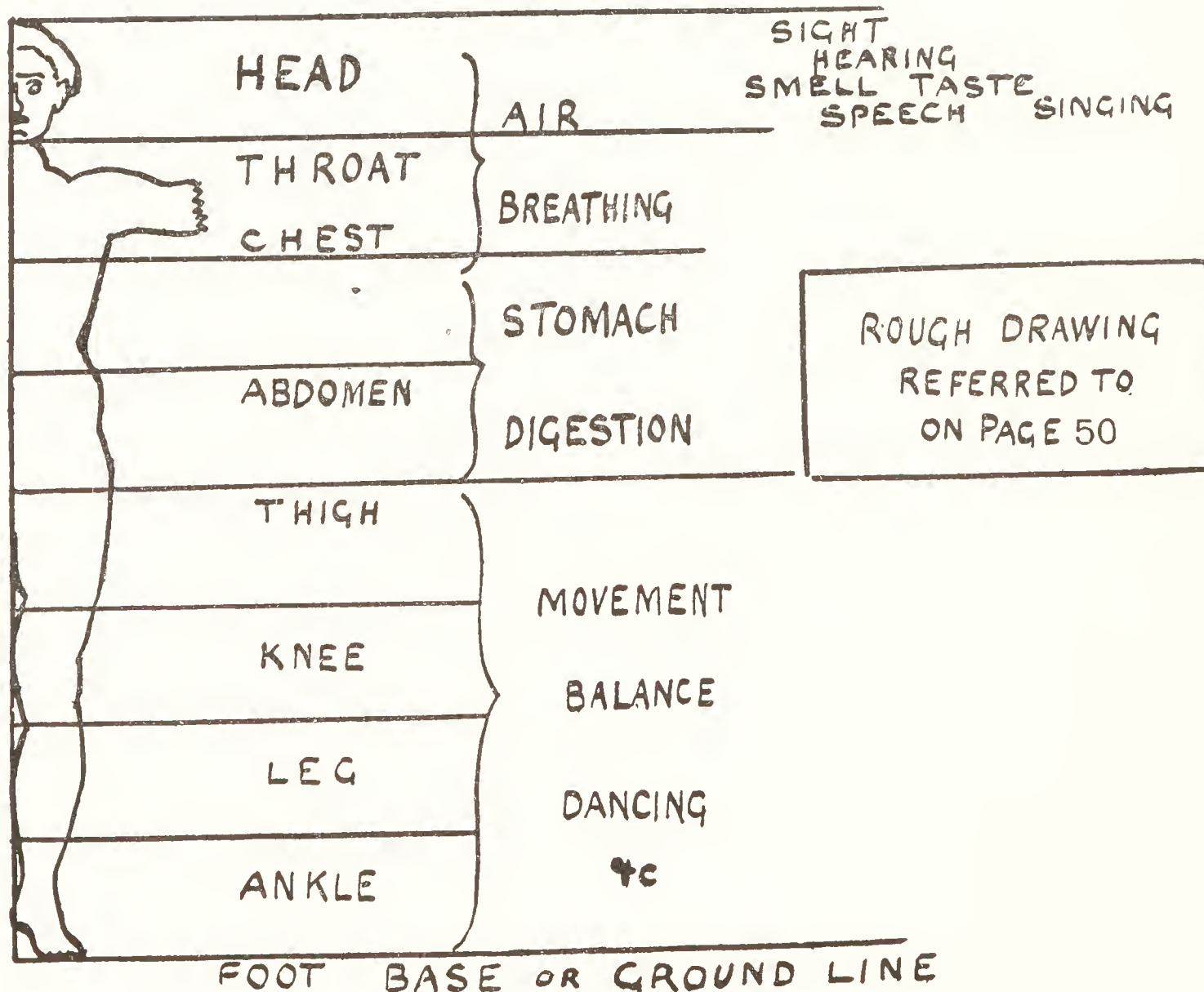
The capitals H and T are in their form so near to the upright and branch of the cedar tree, that one could hardly improve upon them for the first lines in a drawing.

It will be seen from the foregoing, that although many of the forms of the writings are influenced in their entirety, others show marked alterations from normal forms, more particularly along certain lines.
As instances:

- No. 3. Shows the swing of the arms from the shoulder, or round the head.
- No. 4. The padded feet along the ground line of the letters.
- Nos. 7-8. Dancing is indicated by the pointed forms on the ground line.
- Nos. 11-12. Having to do with the eyes, give indications at the top of the letters upon what we may call the sight line.
- No. 13. Is specially instructive, and is introduced in this position, as owing to the highly sensitive nature of the writer, the indications are so correctly placed.

All this leads us to suppose that indications of all that relates to the head would naturally be found at the top of the letters, while for those of the feet we should look along the ground line, and it would follow that all which relates to the rest of the body is found in its place between these.

On this page will be found a rough diagram of the human figure divided by lines into eight equal parts (9 lines).



FINDING that known defects or ailments were often indicated by similar defects or weaknesses in the down strokes of the personal I, and in many of the down strokes of the longer letters, particularly those capital letters in which the hand of the writer has a freer play, it seemed that separate letters should be carefully examined as though they more or less represented the person whose writing was to be diagnosed.

After examining some hundreds of writings of people whose condition of health and body were at the time of writing known to me or to my friends, it became evident that such bodily conditions were traceable in the writings.

In the drawing just given will be found the principal lines :

1. Head.
2. Throat.
3. Chest.
4. Middle and abdominal.
5. Thigh.
6. Knee.
7. Leg.
8. Ankle.
9. Foot, base or ground line.

These lines will serve roughly to show the positions upon the separate letters which the student is advised more particularly to observe for indications relative to these parts.

th In testing this method the results have been confirmed in so many instances
> at they cannot be regarded as merely coincidences, and although the method is a new one, it appears so reasonable that the writer feels fully justified in making it public.

A few reproductions are now given as an introduction to the study of graphology on the lines indicated, but more especially for diagnosis as to bodily condition.

For reference they are numbered :

22. Old age—shakiness.
23. Injured ankle.
24. General weakness—sight.
25. Colitis—suffering.
26. Colitis—recovering.
27. Doctor. Specialist in abdominal complaints.
28. Ulcer in nose.

Very many thanks
for a brace of Pheasants
and I am returning

NO. 22

No. 22 shows the general shakiness often found in the writing of very old people, and is here introduced that the student may have it for a reference and comparison with other writings which may show shaky or irregular movement in particular parts or individual letters, and yet be quite free from such erratic movements generally.

Wounded safely, bravely
first part of night better
later. D^r came by 8 a.m. &
"twittered" the leg into comfort
& comes again 8.30 tonight
Cumbalane - I have shed the
splint D.G!! So many
thanks for all your kindness

NO. 23

No. 23. Ankle seriously injured. This writing is somewhat shaky generally, as it was done soon after the accident, but it will be seen to exhibit very definite shakes and irregular movements on the ground line, as though the letters did not wish to rest there, but to move away as soon as possible. The small letters e appear to be trying to reach the ground line in as easy a manner as possible, either resting lightly on the heel or thrusting the leg out flat. Even round letters as the o's are of peculiar form at the base, as though shrinking from contact with the ground line.

3 4 rolling w

My dear Mrs

one tomorrow at 4 p. m. instead
instead of 3 p. m.

NO. 24

No. 24 shows general weakness and irregular sight, and is the writing of one under treatment for these troubles. The irregular spacing, particularly noticeable in the figures 34, the varied height of the letters, as well as the variety of slope, all taken from the same note, are fitting indications for the student.

Some cataract patients show much the same indications, as if the patient sighted first from one side and then from the other side of an obstruction, with here and there a blank space.

Dear

for the first time on
Tuesday also

had to seek the shelter
are insured too, & also
is quite ready to
a busy person
& foot gear

have tea on Friday
away in my husband.
I am back just
husband's operation I am

NOS. 25-26

Nos. 25-26 are specimens of the writing of people suffering from Colitis, and if the position of the colon is borne in mind, it will be seen that there are very distinct thickenings in and across the letters, particularly o's and a's, also an inclination to thicken and muddle the lower parts of letters internally, as though to point out bowel trouble. (No. 25 especially d in "invalid.")

In No. 25, after looking for the signs given above, note particularly the superfluous lines running across a in "Tuesday," o in "so," q in "quite," o in "foot," and then the line across a quite unnecessary back to the letter k in "seek" and across the body of the letter q in "quite."

In 26 the crossing of the open letters is just as marked, although the sufferer was recovering. The mixed appearance at the lower parts of letters is much lighter and less frequent than in the former specimen.

Vicorage

I shall be pleased & shall endeavour
to do General but may
be a little late.
Yours

NO. 27

No. 27 is the writing of an abdominal specialist, and is introduced here to show the similar markings—all internal—to those found in the “Colitis” specimen.

I think it is quite safe to infer that any person specialising in a given direction is likely to simulate symptoms, and the more sympathetic the person, the stronger will be the indications given in the handwriting.

In this writing, however, it will be observed that endings and tailings are clear and free from blemishes, and that the sympathy indicates only in a local manner and does not tend to produce the whole group of indications shown in the writing of actual sufferers.

However, I think it necessary to say that we must always be on our guard against reading simulations as indicating actual suffering.

Dear Miss

It will be very great here to have you

Miss & I are so very

glad you are coming,
to luncheon while to stay,
shall really write you,
about coming to see
as much as ever sincerely

Love

heart

NO. 28

No. 28. Ulcer in the nose. It will be noted that where superfluous thickness or blobs are introduced in this writing they fall upon the head or face line, about the position of a person's nose, and that the lower part of the writing is generally quite free from such blemishes.

Note the superfluous markings on s in "stay," on s in "see," on y in "you," and on the first l in "illness."

In the words "land" and "hurst," the final markings, as the pen leaves the paper, are very pronounced.

THE examples here reproduced are few in number, but probably sufficient to illustrate the application of the method of delineation, and it is hoped that in the hands of some students already trained in anatomy and medicine, this branch of graphological study may develop on scientific and useful lines.

When once it has been found that general rules may be established and that certain signs, or grouping of signs, run fairly constantly and become recognisable as indications of particular conditions of bodily health, it appears reasonable to suppose that every condition is recorded in one's writing, and is there to be deciphered by those having the necessary knowledge and insight.

Every path of science seems endless, yet progress has been made along many of her roads. Graphology has often been smiled at and only a few seem ready to grant that "there may be something in it," but probably a few more serious students may in the future be able to show that it is more than a plaything or mere pastime.

Meanwhile, as it has often been pointed out, it becomes necessary to forget that qualities have been classified as "good" or "bad," and we must therefore regard all qualities impartially, simply noting their quantity or degree, when we shall be better able to determine whether to consider the character as a duly balanced whole, or defective by excess or lack of some quality.

Conrad says: "Fear is natural to man, and even salutary. It has done as much as courage for the preservation of races and institutions."

We must, therefore, be on our guard against hasty classification of attributes or qualities.

If, for example, we discover signs of acquisitiveness in a writing, we must first look for the degree or strength of the quality and then see to what object it is applied.

Among other things we may find money, goods, learning, books, power, or even piety, but should we find it very excessive, however good or desirable the object may be, it will have developed into covetousness, and must be classified as such.

One can see that if the propensity to preserve is carried to extremes, it leads to over-conservation of goods and institutions, until such are useless, and in the case of children and dependents it goes towards coddling and over-protection, leaving the subjects of such over-solicitude unable to stand alone or shift for themselves.

SO far we have looked at the *method*—which is to treat the letters as though they more or less represent the person, and to look along certain defined lines for our indications. We have seen in our few specimens that these indications find their places upon these lines, and this will be found to hold good throughout.

In the small letters, the total height should be divided into the eight divisions of our diagram, and where the letters are prolonged above the line, as in b, d, h, l, t, or below, as in g, j, q, y, or both above and below, as in f, p, the total length of these letters must be considered. The head and foot lines in the small a, e, o, etc., will differ in position from those in b, g, and f. The same rule will apply to capitals.

Some writers finish all their capitals on the same ground line as the small letters.

It will be found that most of the capital letters give indications more distinctly than the small letters, and that owing to the individual forms themselves, some are more sensitive than others for the conveyance of certain traits. It will be readily understood that the letter P lends itself to head indications better than the letter A, that the sense of grace and balance would show more in a continuously curved letter, such as the capital Q, S or L, than in M or N. Experience has convinced the writer that letters do convey more of certain specified markings, largely because of their suitability of form and mechanical construction. The results of this experience are given in a tabulated form on page 72, and key words are given which will connect them in the mind with the particular qualities, mental or physical, for which these separate letters are the specially convenient indicators.

Let us now examine the letters of the alphabet in this light, and begin with that very important personal pronoun, the capital I, the symbol generally adopted to represent the person.

THE LETTER I

The letter I, being the symbol generally adopted to represent the person, is the letter we should first study, as in most writings it gives the personal traits. It may stand well, with good balance and proportionate head and foot—it may be graceful or awkward, or with heavy, insignificant, or muddled head. It may be plain, clear or ornate, firm or shaky, or very variable in form, and we should pay great attention to it in conjunction with the capital M. There is only one single-stroke letter and it represents No. 1. Each one of us is the centre of our own universe.

THE LETTER L

The letter L lends itself to every variation of form and permits of endless decoration both of down and horizontal strokes.

An ornate or lavish L in male writing nearly always shows sex impressionability. It is very often the letter most decorated when the writer is fond of display, and when such display takes the form of lavish decoration of wife or female friends and relations. In the writing of ladies, a sharp head or a down-stroke without head usually means critical faculty, particularly as applied to their

own sex. The horizontal part of this letter, when inclined to flatten on the ground line, shows lassitude ; to spring smartly from the ground, animation, and to hang below with a downward curve, depression.

THE LETTERS T AND Y

These two letters lend themselves both to straight line and curved formations, and are found adaptable for the expression of a writer's attitude towards others. The cup-like and open curved Y indicates kindly disposition, and as it approaches the straight form of the figure 7 this sentiment decreases until a whip-like form is reached. This is the driver's or hustler's form, sometimes acquired through stress of occupation and necessary haste, but quite often through impatience and disregard of other's feelings. It will be noticed that in many writings almost the same forms are used for the capitals of both T and Y, more so in old writings than in those of the present day.

THE LETTER A

The letter A shows aspiration by its height in a writing. It is the only letter pointing skyward with its angle, and is said to be the symbol of the first breath. The enlarged form of the small letter lends itself to continuity in construction. The small letter a, taken with o and u, will be found by the student to be the natural indicators for air and speech. According to the manner of opening or closing at the tops of these letters, we may judge of the writer's liking for air—need of air—openness of speech, volubility, secretiveness, etc.

THE LETTER H

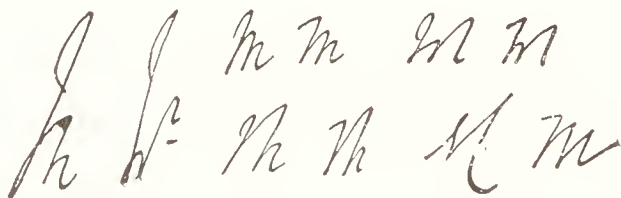
The letter H should be considered as an aspirate and treated in conjunction with the capital A. Lovers of house and home rarely make a plain letter, and there is possibility of great variety in the form. Some are purely decorative, while others have long hanging flaps or arms, as if to shut out draughts and spying.

A well-standing H, with feet well set and not too near together, however much decorated, means firm establishment, and usually goes with stable and reliable character.

THE LETTER M

The normal form of this letter will show the uprights gradually descending in height, and deviations from this may be judged as denoting less or greater estimation of others. The three strokes forming the letters may be read as:

1. Self.
2. Equals, or own class.
3. Servants, subordinates or a lower class.



A normal M, therefore, would mean that the writer has the necessary self-esteem to form an independent opinion, with good-will towards his own class and a sense of proportion and justice towards his servants or social inferiors.

A very exalted or elevated first stroke would mean an over-estimate of self-importance and a lack of sense of proportion, and consequently of justice. A very exalted middle stroke combined with a rather low capital I would indicate humility in presence of one's own class, possibly shyness; but combined with a tall and truculent or imposing capital I, might indicate snobbishness. An abnormal height to the third stroke would mean over-kindness and over-consideration for subordinates, and consequently lack of commanding power, a form often found in the writings of unpractical idealists and socialists.

THE LETTER P

This letter is of such a form as to enable a writer to unconsciously swell it at the breast and headline, and is our best index for pride, pomp, and the puffed-up condition which too often follow possession, and may be regarded as a sign of pride of possessions, the said possessions being held on the physical, mental or spiritual plane.

The palm is a token of victory, and the same word has the meaning of imposture or fraud, and it will be found that pompous and bluffing personages are inclined to swell out this letter. Passionate natures are often indicated by a large topped capital, usually projecting both right and left of the upright stroke. When we have possessions we naturally wish to defend them, and powers of defence must keep pace with possessions.

THE LETTER D

Those who coddle themselves usually prolong the arm of the D right over or even right round the body of the letter, thus entirely protecting the main upright (I) from intrusion, while people with the protective instinct for others throw the arm over other (small) letters either backward or forward, the backward movement indicating remembrance and the forward movement foresight. There is a form of this capital consisting of a straight line and a curve made separately, this curve being curled over the upright at top or bottom or both. The top curl indicates protection of head and the lower curl protection of body. If curled much at the head, closing all apertures, it would also indicate the guarding of speech—uncommunicativeness, while much curl at the base goes with self-indulgence.

THE LETTER G

This letter gives the best confirmation on this point of self-indulgence. It can be made with more twists and convolutions than any other letter, and upon it and in it we find our indications for guttural things and internal troubles.

The small form which so often nearly represents the figure 8 is most useful, as it has a mouth, throat, and inside, and an extended leg or foot. The wide open mouth accompanied by the swollen body goes with greedy or gross appetite, and all modifications give us the degrees of these qualities. Modifications of this letter towards the open capital C form mean gradual elimination of these qualities, sometimes, in the extreme, to self-sacrifice.

THE LETTER B

This letter is useful for general purposes. We may confirm pride and other attributes under the letter P with the head of this letter. The lower portion of B is used to confirm abnormal markings—internal—found in other letters. A

sense of proportion and grace, even beauty, is given by a well-poised and curved capital B, while a very wide base gives obstinacy, and also shows ignorance combined with gullibility.

THE LETTER E

This letter occurs more frequently than any other. We find it more sensitive in form for the expression of the senses and emotions than most other letters. Imaginative people invariably enlarge the head of this letter, and the keener the senses, the more delicate will be this enlargement, while a very embellished head would be almost certain to denote intellectual pride. It is a common thing among the ignorant and unlettered classes to find very little head in proportion to the lower part of this letter, so that the capital appears almost like a cottage loaf, and this shows quite naturally that the intellectual pursuit is not keen, nor the sensibility great, but that the main question is the finding of food.

In the small letter e, we must pay particular attention to the finals. By reference to the remarks on example No. 13, painter, poet, musician, etc., this matter of sensibility is well illustrated.

THE LETTER Q

The capital Q, when written like the figure 2, lends itself to graceful curving and may be used as an index for grace in deportment and dress, while the small form like an unlooped g is to be considered for foot-movement along with the other tailed letters—see under F.

THE LETTER K

With the exception of the capital R, we find the letter K is our jointed letter, jointed or knuckled both in the capital and small letters. This letter K is therefore our best expression of the knee and is an excellent and direct indicator for knees, kneeling, etc., and indirectly for ceremony and religion. We may in the first place connect this letter with knee and kneeling, King and Knight, and in the second with ken, know, keen, kick and kill.

A somewhat sharp upper portion in this letter goes with the writing of critical people in either the ordinary continuous form or that like a V with a down-stroke added, while an inclination to curve, swell or bend is found in the less critical. In many of the most critical and keenly perceptive writings the K's show a quick and sharp movement from the ground line at an acute angle, giving the idea of a kick, and this form suggests an accentuated critical faculty. To this day, a countryman investigates a heap of stones or leaves, or a small bush or any other possible concealment with his foot and not his hands, and for very obvious reasons.

There is a third use for this letter, in connection with movement. When the leg descends to the ground line with an inclination backward towards the main stem, the stride is defective, and should the return be entirely completed, it often denotes incapacity or deadness of the feet.

THE LETTER C

This letter is useful in confirming indications found elsewhere in the writing, which show care of self and belongings. We have already seen the door closing out draughts in the coddling form of the letter D, and we should now look at the C forms for similar indications. A very open C indicates openness of mind, and also shows the writer is not subject to colds and chills, and not therefore needing to comfort or coddle the self, while closed forms should warn us of the reverse.

Gouty subjects often put extra movements round all the closed letters as a, o, e, d, and in the head and base of the letter C. In some acute cases the inside of the letter is almost filled with a continuous spiral.

Internal troubles are not shown by this fine spiral form, but appear irregular and in blotches.

C in the lineal form is not a complete enclosure, but open on one side like a courtyard, and gives an idea of shelter with publicity. As in our reference for indications it shows particularly the capacity for going about and being indifferent to draughts, we will remember it by the words, Community, Conclave, Convivial.

THE LETTER F

This is our referee for feet, and is a very important letter, as the condition of the feet makes so great a difference to the general health and outlook on life. The evidence for judging of foot conditions is more certain in the lower end of the small letter form than elsewhere, but the small p should be observed also, in fact, the whole range f, g, j, p, q, y, of tailed letters should be passed under review for this purpose. F is by far the most sensitive recorder. Bad circulation of the blood usually gives a heavy ending, and if always shown, would mean something chronic. The heart line should then be examined, and after that the student is advised to look for other irregularities, till by deduction he can arrive at the true conditions.

Cataract, shown by a mark across the head of many capitals and always the personal pronoun, invariably gives a hesitating step. A club foot, or one leg shorter than the other, gives a rocking movement at the head line. Only by patience and experience can the signs be duly recognised and grouped, but it is all a matter of the application of common sense. If people more generally recognised the importance of their feet, much unnecessary suffering might be avoided. When locomotion is inconvenient through discomfort, it is naturally avoided, and the whole of the system becomes less capable of assimilating food, either of the right quantity or quality, and in consequence all the organs and the mind tend to abnormality.

Our key-word is feet, but we should not leave it there. We may think of them as the foundation of many of our joys and sorrows and as manifesting fortitude and firmness of purpose.

THE LETTER R

The capital R, made like a P with a leg added, is a good indicator for intellectual power and movement of the feet. A good combination of these gives a position of power. We find power to command invariably goes with a firmly made, well-balanced capital R. If the head is rather large and more forward than the foot, the power will be exerted more through the mind, while if the case be reversed, the command will rely largely upon force. These indications should always be compared with those found in the examination of T and Y, also, as this letter R is allied in form to K, these signs also must be compared. With the small letter r, so often written like v, there is a further indication to be gleaned. If this varies greatly, sometimes being of the v shape and at other times reversed or squared at the top, it gives variety in the exercise of the commanding or ruling faculty, and if the forms are flattened and weak, without sharp attack or finish in the formation, there would be very little, perhaps none of this element in the character. Again, should such forms appear irregular, like thrusts or digs at the paper, an irritable and perhaps peevish nature would follow.

The capital R is important for carriage of the body, for movement of the legs,

length of stride, and the foot and head of it for critical faculty. Our key words will be Rex, Royal, Rule, also Run and Rasp.

THE LETTER W

The letter W is to be examined for sense of rhythm and attitude towards water. Many occupations connected with water and the circulation of fluids in the body are here to be noted. It may be compared with the form of the zodiacal sign of Aquarius, the water-carrier, which was evidently of pictorial origin. Those with a keen sense of rhythm and modulation in poetry and prose—poets, musicians and lovers of literature—usually depart from the angular form, and make this letter of two curves joining at a point, much like a figure 3 lying down.

Singers with the same sense of rhythm incline to bring the uprights slightly nearer to each other, i.e. the first down-stroke and the last up-stroke. The appropriateness of this form for the expression of water-signs is well illustrated in our example, No. 17, although not in the actual letter W. A well-opened W, however, in the small letters denotes a liking for the water, washing, while a closed-up letter with small ground space—rather cramped—denotes the reverse, just as a cramped M gives a narrow mental attitude towards others. Water-drinkers make the W with rather more delicacy in the down-strokes than in the other parts of the letters, both capitals and small, while wine-drinkers make the down-strokes somewhat heavier towards the head of the strokes, and beer-drinkers rather heavier towards the middle. This letter is capable of great ornamentation and is more often treated in this manner by women. It and the letter Q are both useful for denoting tasteful and graceful clothing and drapery of the person, or the reverse. For memory words we will take Water, Wine and Women.

THE LETTER N

The letter N is useful as an index, mainly of the person's power of saying "No." It should be examined both in the capital and small letter forms.

A well-marked down or cross stroke in the capitals gives decision in this respect, as also decided forms of full height with others, in the small letters. The letters coming within the words are better for this purpose than the finals, as for instance in leaning and meaning, rather than lean or mean.

Should these letters N be weak in formation, flattened or badly defined, it shows lack of independence, an aptitude for easy persuasion, sometimes a fear of offending, and according to the degree of weakness in formation would indicate weakness of will and a tendency to decide by feelings rather than by reason.

With the capitals, height gives dignity; breadth, assurance; greater breadth, bluntness and sometimes obstinacy. The tall and narrow form is usually employed by the prudish, while the short and narrow form comes in the writing of the timid and shy.

In form this letter represents a barred way or two cancelled uprights, and is used in negatives. Cordiality, conviviality and sociability soften the form and incline to curve and add ornament to the outline, but if the angles are acute head and foot activity would be shown to which perception and easy change of position may be added. This letter should be studied in connection with the T capital, and the crossings or cross-loopings of the small T.

The key words are No, Naught, Never, Night.

THE LETTER S

The letter S should be looked at for similar indications to the N. A striking characteristic of this letter is its peculiar adaptability of form. It is seen to merge into the forms of other letters, notably of d, f, g, T, L, Y.

As an initial letter it is used for a great many words of every kind, and, like the letter E, is a good index for the feelings and emotions.

Being so sensitive to alteration, as we have seen in example No. 13, a great variety in a writing would show versatility, but also instability and lack of concentration. The judgment of these qualities might have to be modified by reference to those found elsewhere, and particularly to the capital of I, J, T and Y.

Eccentricity, however, usually fixes the form of this letter (S), and modifies it very little, although the capital I may be variable.

Rheumatism, being of various kinds, affecting muscles, joints or nerves, or a combination, gives a want of suppleness. The letter S, being a continuous curve, but changing in direction, registers this complaint more accurately than any other letter form, except perhaps the q of the number 2 form, this being a good second index.

The tendency is to make an angular or straight (flattened) portion to the normal curve, upon the line where the trouble is the more acute, and this is accompanied by a thickening at that point. These indications are given whether the hands and arms are affected or not. Key words are Supple, Shifting, Sliding.

THE LETTER J

This letter should be studied in the same manner as I.

THE LETTER V

The letter V confirms indications found in U and W, and in addition, a weak capital V denotes lack of Vim, Vitality and Vigour.

THE LETTER X

Except for general examination there is nothing specially indicated. The more vigorous seem to employ the angular or crossed form, while the equable in temperament and less vigorous use the back-to-back form.

<i>Letter.</i>	<i>Indicator for</i>	<i>Key Words.</i>
I .	. Personal attitude.	No. 1.
T .	. Attitude towards others.	Thee, thine.
Y .	. Attitude towards others. Specially to person addressed.	You, yours.
L .	. Sex attitude.	Lady.
A .	. Breathing, enclosure.	Air, aspiration.
H .	. Establishment.	Home, house.
a, o, u	. Breathing, speech, feeding.	Mouth.
M .	. Relative attitude towards others.	Me, mine.
P .	. Pride, pomp.	Possessions.
D .	. Protection of self and goods.	Doors, draughts.
G .	. Feeding, mouth, stomach. Religious feeling.	Good, greedy. Glutton, gross.
B .	. General confirmation. Allied to P.	Brains, belly.
S .	. General confirmation.	Sinister, negative.
E .	. Possessions, fruits of the earth, sensitivity.	Eye, ear, emotions.
Q .	. Graceful bearing.	Queenly grace.
K .	. Ceremony, religion, walking.	Knees, know, kick.
C .	. Colds, chills, publicity.	Community, committee, convivial.
F .	. Activity, movement, vitality	Feet.
R .	. Command, mind, body.	Rex, royal, run, rasp.
W .	. Rhythm, drapery, fluids.	Water, wine, women.
N .	. Will, negation, prude.	Naught, never.
S .	. Negation, versatility. Rheumatism, eccentricity.	Supple, shifting. Sliding.
J .	. Regarded as I.	
V .	. As U and W.	Vigour.
X .	. General.	

The table may be useful to those desiring to refer to the short summary of each letter treated as a special index. It must, however, be always kept in mind, that as in the delineation of character on the mental side, so on the physical side we have to examine all the letters, both small and capital. For physical defects and complaints, however, it is essential to look for unusual markings and carefully note their positions.

IN some writings these markings are complicated by the fact that several troubles are indicated at the same time. The writer had before him a case in which troubles with gall-stones, rheumatism, heart, cataract, deafness and some minor weaknesses were all present, and it can be understood that any such combination would require very careful attention.

The subject of deafness will afford a good illustration of the manner of studying the markings in a writing in exactly the same way that symptoms of illness are regarded. They are pointers or signs of something wrong with the human machine. We have seen that a thickening on the head line is a symptom of deafness, but also of other things—the special indications of deafness are lengthened down-strokes, principally of the long letters, below the ground line, but spread horizontally, and usually of a fine and thin character. When it is remembered that the ears record the vibrations of sound, and that being closed or damaged they no longer fulfil their purpose, so that nature tries to compensate, and the necessary warnings of the movements of others are given by vibrations through the earth to the feet, it will be seen that these extended lines simply represent an enlarged surface for taking up vibrations. In partial deafness these earth markings are not so fine or so extended.

Regarding the first set of reproductions, it will be well to note here that they are specially selected for the purpose of showing as fully as possible the occupations, etc., of the writers. It will not follow that all pig breeders, all poultry breeders, or all of any class of occupation or surrounding are as distinctly marked as in these specimens, but they will all be modified to some extent.

Now that we have seen that there are signs given as diagnosis for occupation, environment, heredity and physical condition, also that many graphologists agree as to the signs exhibited for mental attributes, an interesting line for research suggests itself. To what extent can these signs or indications be reconciled? Does a dancing body imply a dancing mind, and a sedate walk go with a sedate mind? To what extent will the same forms or signs indicate the tendencies both of the mental and physical nature?

Surely there must be many cases where surroundings have largely formed the character. It has been said many times that those who love and live in their work do that work best, and it would seem to follow that those whose writings show the stronger signs of a specialised kind would be the lovers of their work and occupation. We have heard of the poetic or romantic soul contained in the crippled or dwarfed body, but such may be exceptional and rules may be discovered for the proper understanding of such an alliance.

There is something suggestive in the idea that a knowledge of our writing and its meanings may react upon our mental and physical natures. Would the hasty and indistinct writer find that by writing with less haste and more clarity, much of his *need* for haste had been cancelled, by the expedition the clarity gave to himself and others.

Some years ago, in several different writings, the usual indications for irregular movement of the feet were present, and these were pointed out to the individuals concerned, with the suggestion that special attention to the formation of these faulty letter tailings should be paid. This was done and the results are satisfactory, in the improved writing and the absence of the physical defects. These people no

longer kick against furniture or walk clumsily, or kick their own ankles, or tread on other's heels, and one can only suppose that the effort to improve the writing ensured the necessary attention to these points. It would, however, not be wise to count too much on this, as the writers were far from being old and possibly would have grown out of their faults in due course.

We cannot say how much is due to suggestion from outside, neither can we determine the effect of auto-suggestion, but that both play an important part in the lives of us all is certain. It would therefore appear of the utmost urgency to exercise caution in delineation. It is far better to refrain when we have nothing helpful to offer.

THE BALANCE OF CHARACTER

THE study of character cannot be even approximately correct in its results, without due regard being paid to balance of the attributes found by the analysis of both mental and physical characteristics.

The admiration of the timid for the brave, the weak for the strong, the flighty for the methodical, are instances.

On the other hand, the protective instinct of the brave for the weak and the instinct found with the kind and orderly to impose rule and method upon the haphazard, must be recognised by the student as tending towards tyranny. Surprise is often expressed when some chance happening discloses a tender spot in the make-up of a tyrant or martinet, and we are apt to think that hypocrisy has been discovered. Professor Seely points out that it was the born fighters of the north of Europe who in the Crusades devoted their swords and lives to the service of the "Man of Peace." The great tribute of Egoism to Altruism.

So, in our small affairs, we have to bear these things in mind and be on the outlook as it were, for complementary colours, and to beware, upon having found one group of attributes for which we may have a personal dislike, that we do not let judgment rebound beyond justice or balance.

In appraising others we have to make due allowance for our own personal equation.



We find, perhaps, in the same writing, evidence of an outdoor life with great activity and robust health, also distinct signs of self-protection, and a love of snug places, amounting almost to coddling. The sea-farer got all the fresh air he required while pursuing his vocation, and he slept and passed his leisure in the smallest living spaces, as free from draughts as he could make them. The towns and villages of the fishermen and sailors were a huddle of little more than large rabbit hutches.


A writer usually pulls himself together with his heading, address, date, and commencement, and again towards the end, and especially in the signature adopted for the occasion, and finally, on the envelope he usually instinctively writes his clearest forms for the guidance of strangers. These portions therefore show us the impressions of himself which the writer wishes to give to others.

It will be seen, further, that indications gathered from such formal writings would of themselves be of little use, but have to be weighed against those found in the body or more intimate part of the letter.

There is also the consideration of copied matter where writers with the faculty of imitation or mimicry reproduce almost identical forms, especially in the capitals, of the writing or even printing, then before them.

Also, there are schools or fashions in writing and the transitions from one to the other. An educational body decides against a sloping hand and adopts an upright. A favourite or eminent professor adopts, perhaps for clarity, a plain stroke for the personal pronoun, two uprights and a stroke across the top for the letter M, or the letter G reversed, or in the shape of a pot-hook. When we see these revised forms we have to treat them separately and beware of being misled. As shown in specimen No. 27 (abdominal specialist) where sympathy has influenced the writing, we have to consider that mimicry and imitation are a form of sympathy also.

The original user of the three-stroke M and the plain-stroke I, may have
 been interested in archæology, architecture or languages, but it would not
 follow that imitators of these forms had the same interest. Individuality is
 expressed in many ways. It has been pointed out that the letter I is a
 very important key, but it must be examined with care. In one writing it was
 found that when Italy or "Italian" were mentioned, a much taller initial
 was used, often double the height of the letter when used as a personal
 pronoun, and usually with decoration both at head and foot. This was
 written by a great lover of Italy and everything Italian.

From what has been said regarding the different schools and fashions
 of writing, it will be seen that some of the rules given in ordinary grapho-
 logical textbooks have to be somewhat modified. "The slope to the right
 shows affection, vertical writing marks the lack of affection."

Certainly it has been pointed out that in spite of training in a particular school,
 individuality will select later on and revert to the slope for the expression of
 affection if that quality is there, but other considerations give rise to upright
 writing becoming a fixture with many.

Occupations exist which require both letters and figures to be placed in narrow
 columns, statistics, accounts of all kinds, many of them being made by a person
 writing at a small desk, tally-box or observation cell, with little or no elbow room.
 It would not be correct to deduce "lack of affection" from such upright or leaning-
 back type of writing.

The use of the fountain pen with its rounded point and even flow of ink has
 made delineation no easier, and examination for minute indications, as given for
 skin troubles, scars, and blood circulation generally, should be looked for with a
 good reading-glass, or they may be missed altogether.

INDEX

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